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As to the utility of Part II, the opinions of teachers will be divided. Ten pages of descriptive geography and forty pages devoted to a "Résumé d'histoire de France" will by some be found handy for reference, and as a source of useful information not so easily attainable in any other way. But would not a map of France, such as Delagrave & Co. and other houses publish and sell for a few cents, placed in the hands of every pupil, accomplish better the end which the author seeks to attain by his chapter on geography (the maps in the book are decidedly too small and indistinct)? And would not the author's purpose "to awaken their [the pupils'] dormant curiosity for history, for all the higher forms of French literature" have been better served by the introduction of a few more chapters from the most brilliant French historians, similar to that from Michelet, the only one in the book, than by means of hundreds of brief statements of historical facts in chronological order? It is true, if the teacher use this part of the *Reader* in accordance with the author's suggestions, and if he be a good teacher of history as well as of languages, and skillful in combining the two, the results will be satisfactory enough. At all events, the author is right in his demand for a better knowledge of, and greater interest in, French history on the part of students of French, and it is much to be hoped that his book will further their attainment. Some notes on the authors represented in the *Reader*, not so much biographical as introductory to their works, aiding the interested student in choosing some of the best volumes for private reading, might not have been out of place in an *Introduction to French Authors*.

A. LODEMAN.

Ypsilanti. Mich.

FRENCH LITERATURE.

Le Monde où l'on s'ennuie, Comédie en trois actes par ÉDOUARD PAILLERON, with introduction and English notes by A. C. PENDLETON, M. A., Professor of modern languages, Bethany College, W. Va. D. C. Heath & Co., Boston: 134 pp., 1894.

THE editor of this edition has done her work in a manner worthy of the highest praise. She

has brought to the attention of students of French the most charming of recent French comedies, and has shown delicate feeling in rendering into English those parts of the text in which a student might be expected to find difficulties.

Thirteen years after its first appearance, this comedy still continues to delight and amuse the patrons of the Comédie Française. Few French plays produced since 1850 have enjoyed such a success.

Whether it was the intention of M. Pailleron to satirize Caro, or some one else, matters little. The essential fact is that the *précieux* are still with us, and that the author aimed another blow at their affectation. Till a comparatively recent time, it has been claimed by literary historians that Molière gave them their death-blow. This was by no means the case. Amid wars and revolutions and the brute force of Paris mobs, their voices have been hushed, but they have lived on, and now invade the halls of the Sorbonne and the Collège de France itself. It was against them that Boileau directed his *Satires*, and Roederer¹ has shown that they still rose bolder and more brilliant than before. Quinault was their darling. In 1677 they caballed against *Phèdre* in favor of Pradon. Voltaire attacked the traces of affectation which he discovered in the comedies of Marivaux, in the sermons of Massillon and even in Montesquieu. Was there not something of it also in the young men who gathered around Victor Hugo in 1830? And are not the symbolists the heirs of a long lineage? The lecture room of Caro was the modern Hôtel de Rambouillet, and the aim of Pailleron was similar to the aim of Molière.

THOMAS LOGIE

Rutgers College.

FRENCH LITERATURE.

Cinq-Mars ou une conjuration sous Louis XIII par le C^{te} ALFRED DE VIGNY de l'Académie française, abridged and edited, with introduction and notes, by CHARLES SANKEY, M. A., Boston: D. C. Heath & Co., 1893. xxvii + 265 pp., 80.

¹ "Mémoire pour servir à l'histoire de la Société polie en France." Paris, 1835.

THE story of the times of Richelieu is exciting enough when told by some dry historian, but there are no limits to its interest when molded by the art of such a novelist as de Vigny. The historical novel is as fascinating reading as exists, and mainly because its characters did really live and move in this world, and though the historical events may not have occurred exactly as told by the novelist, yet, through the latter's skill, they become more vivid and appeal with greater power to our memory, as well as to our imagination. The mistakes, or changes, may be corrected by consulting some accurate history and thus, by means of these two influences—the novelist's and the historian's—we become thoroughly acquainted with some particular period of the world's history. This is what de Vigny did for all French readers when he wrote *Cinq-Mars*, and, in a relative way, this is what has been done for students by Mr. Sankey in his edition of this well-known work. The interest of the reader is sustained from the opening page to the very end, there is hardly a single uninteresting line, and at the close we only wish the novel were continued, and continued indefinitely, so as to include all historical happenings. It is true that de Vigny is sometimes painfully inaccurate, but his blunders, for the most part probably intentional, are so prominent, that they can be distinctly remembered and corrected later by reading the historical introduction of Mr. Sankey, for the editor has taken pains to correct all historical inaccuracies and to impress them as errors on the mind of the student.

The notes are as full and as conscientiously prepared as notes well could be; every personage is discussed, every allusion, every interesting point is explained, and the whole is positively an intellectual treat to the reader. The editor is careful not to run into extremes, not to be too partial nor yet too condemning, and it is a real pleasure to read what he has to say. If the character of a lexicographer can be inferred from his definitions of words, so may the character of an editor be understood from his notes, and here is one of Mr. Sankey's (the italics being mine): commenting on the word *parvenu*, as applied by de Vigny to

Richelieu, he says "this epithet, true enough of Mazarin and others, is unjust when used of Richelieu; *not that it is ever a reproach in the eyes of a sensible man.*" If we may infer from this note anything concerning the character and conscientiousness of the editor, we are not surprised at the pleasure afforded by the perusal of this text.

This is great praise, and it is exactly here that the danger lies; it might be said, and with almost too great an approach to the truth, that this text is suited for teachers especially, and not even for all teachers, but only for the more ambitious. I should be afraid lest students, even at the end of their second year, would not profit, as I might wish, by the excellent editing of this story, even though by rapid reading, they find the narrative, in itself, most absorbing. This is however a "danger," not a fault, and it simply behooves the teacher himself to be careful not to use this text too early in the course.

EDWIN S. LEWIS

Princeton University.

FRENCH LANGUAGE.

1. *Minimum French Grammar and Reader* with Exercises and Graded Selections for Reading and Dictation, and Review Exercises for Translation into French. By EDWARD S. JOYNES. 8vo, viii, 269 pp. New York: Henry Holt and Co.; F. W. Christern. Boston: Carl Schoenhof. 1893. Price, 80 cents.
2. *Livre de lecture et de conversation.* Par C. FONTAINE. 8vo, vi, 249 pp. Boston: D. C. Heath & Co., 1893. Price, 95 cents.
3. *An Introduction to the French Language.* Being a Practical Grammar with Exercises. By ALPHONSE N. VAN DAELL. 8vo, xvii, 229 pp. Boston: Ginn & Co., 1893. Price, \$1.
4. *The Living Method for Learning how to Think in French.* By CHARLES F. KROEH. 140, vii pp. London and Hoboken, N. J. Published by the Author. Price, \$1.
5. a. *Enseignement par les yeux* (Leçons de choses) basé sur les cartes murales d'ÉDOUARD HOELZEL. Par A. BECHTEL.